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# RECREATION SONGS

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THE SILVER SONG SERIES No. 12

# RECREATION SONGS

COMPILED BY

ADÈLE MARIE SHAW, A.B.

AND

CHARLOTTE F. FUREY



SILVER, BURDETT & COMPANY

NEW YORK

BOSTON

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## PUBLISHERS' NOTE.

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**THE SILVER SONG SERIES** affords a succession of carefully edited, well graded song books, containing songs particularly adapted for recreative use, and as supplemental to the song material found in the regular music readers.

Each book is complete in itself, and each contains a wide variety of songs of the highest order, embracing patriotic, devotional, occasional and miscellaneous songs,—all carefully arranged to fall clearly within the limits of the child's musical possibilities, at the several stages. While these songs are properly somewhat different in character from those which find place in the music instruction books, they do not (with exceptions in the case of the numbers for primary grades) introduce any difficulties that the pupil could not reasonably be expected to solve for himself. In this way, while the successive books are quite independent of any music series, they are educationally in line with the regular work; and it is hoped that they will prove most broadly helpful.

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## **PREFACE.**

---

The songs in this collection are intended for the use of upper primary and lower grammar grades. Many of the numbers have been thoroughly tested in the classroom; and the experience thus gained has served as a guide in the composition and choice of the remaining songs.

Instrumental accompaniments, which are always a welcome feature of assembly singing, are provided for all the songs; yet in only a few cases is the accompaniment absolutely essential to the rendering. In isolated classes or in informal gatherings most of these numbers are therefore available for use, even though piano or pianist be lacking.

Special effort has been made to render both words and music attractive to the children. Their favorite subjects have been introduced in great variety; and the devotional songs have been selected as being, apart from their own beauty, general favorites.

**NEW YORK, *October, 1906.***





# RECREATION SONGS.

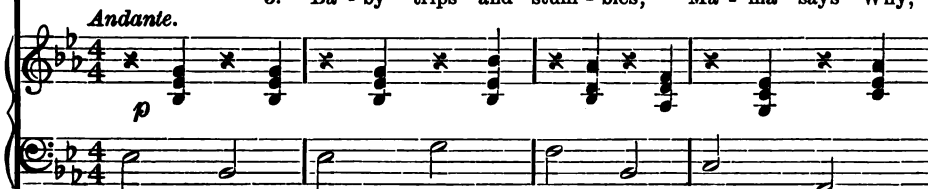


A. M. S.

C. B. Rich.



1. Moth - er bird is teach - ing Ba - by birds to
2. Moth - er hen is scratch - ing, "Here," she clucks, "O
3. Ba - by trips and stum - bles; Ma - ma says "Why,



fly ; "Come," she chirps, "it's ea - sy, If you on - ly try."  
 fie! It's not hard, my chil - dren, If you on - ly try."  
 why! You will soon be walk - ing, If you on - ly try."



## O AND HEIGHO!

A. M. S.

C. F. F.

*Allegro non troppo.*

1. There's frost in the air, And the clouds tell of snow, And the wind sets our  
 2. Then mer - ri - ly run, Till we're all in a glow, And our hearts—O

The first system of the musical score for 'O and Heigho!'. It features a vocal melody in treble clef and piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Allegro non troppo'.

fac - es a - ting - ling; But no - bo - dy'll care, And the wind it may blow, For the  
 how they are beat - ing! Three cheers for the fun! To let ev - 'ry - one know It's the

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are: 'fac - es a - ting - ling; But no - bo - dy'll care, And the wind it may blow, For the how they are beat - ing! Three cheers for the fun! To let ev - 'ry - one know It's the'.

## REFRAIN.

sleigh-bells, the sleigh-bells are jing - ling! Then it's O and heigho! For the  
 Hol - i - day time we are greet - ing!

The third system of the musical score, which is the refrain. It features a vocal melody and piano accompaniment. The lyrics are: 'sleigh-bells, the sleigh-bells are jing - ling! Then it's O and heigho! For the Hol - i - day time we are greet - ing!'.

# O AND HEIGHO!

7

Musical score for the first system of the song. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "Hol - i - day time!\* O and heigh-o! O and heigh-o! With a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for the second system. The vocal line continues with the lyrics "dance and a game and a gay lit - tle rhyme, We'll be tune-ful and jol - ly at". The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and chords.

Musical score for the third system. The vocal line concludes with the lyrics "Hol - i - day time! O . . . and heigh-o! . . . O . . . and heigh-o! . . .". The piano accompaniment ends with a final chord. The system concludes with a double bar line and repeat signs.

\* This song can be used for Thanksgiving by substituting the word *Thanksgiving* for *Holiday*, wherever the latter occurs.

## BOATING SONG.

A. M. S.

C. F. F.

*Allegro grazioso.*

*mf* *p*

1. In and out by the shore so brown Sail the pret-ty boats up and down;  
 2. In and out of the har - bor deep, Slow and safe... the row-boats creep;

Up and down I can see them go, Just like birds that are fly - ing low, —  
 In and out — an i - dle throng — La - zily float-ing the whole day long.

# BOATING SONG.

9

For their sails are wings; And they dip and fly, While the big wave sings And the  
And the row - ers bend To the bend-ing oar, And a hail they send To the

wind is high! Blow! Blow! Blow! The sea - gulls wheel in the  
friend - ly shore. Row! Row! Row! Swing slowly in time to the

wind - y sky! Blow! Blow them near - er,.... Boats that go sail-ing by!  
waves that flow. Row! Row! The mu - sic Of oars sets my heart a - glow!

## MOTHER'S EYES.

A. M. S.

MARY E. D. ALDEN.

*Andante.*

*mp legato.* *p con espressioni.*

Stars are bon - ny

in the skies, Bon - ny—O, and bright;..... *cres.*

Bright - er still are Moth - er's eyes,.... *dim.* With a dear - er

# MOTHER'S EYES.

11

The musical score is written for a voice and piano. The key signature is D major (two sharps). The tempo and dynamics markings include *poco rit.* and *pp* (pianissimo).

**Vocal Line:**

- light..... For the stars shine cold and far,
- Hid - den by each storm;..... Moth - er's eyes our
- bea - cons are,.... Al - ways near,..... near and warm.

**Piano Accompaniment:**

- The piano part consists of a right-hand melody and a left-hand accompaniment.
- It features various musical notations including eighth notes, quarter notes, and half notes, often beamed together.
- There are several slurs and accents over the piano lines.
- The piece concludes with a double bar line.



## COME, MY WHEEL!

A. M. S.

C. F. F.



1. Where the  
2. Come, my  
3. If the

*Con spirito.*

mead - ow - lark is sing - ing, And the  
wheel, and let's be speed - ing, Where the  
rough old wind that teas - es, Or the

bob - o - link is swing - ing, Blithe and  
wind - ing road is lead - ing, Up and  
jol - ly lit - tle breez - es Push us

# COME, MY WHEEL!

13

gay,..... On the spray,..... Of the ap - ple branch-es  
down,..... From the town,..... To the coun - try hills and  
back,..... On the track,..... Then we laugh to feel them

The first system of the musical score for 'Come, My Wheel!'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'gay,..... On the spray,..... Of the ap - ple branch-es down,..... From the town,..... To the coun - try hills and back,..... On the track,..... Then we laugh to feel them'.

blow - ing, Where the ti - ny leaves are grow - ing, O 'tis  
hol - lows, To the home of bees and swal - lows, Rac - ing  
com - ing, For we con - quer with the hum - ming Of this

The second system of the musical score. The lyrics are: 'blow - ing, Where the ti - ny leaves are grow - ing, O 'tis hol - lows, To the home of bees and swal - lows, Rac - ing com - ing, For we con - quer with the hum - ming Of this'.

there that we are go - ing, Blithe and gay In the May.  
with the wind that fol - lows, Up and down, From the town.  
mer - ry wheel a - thrum-ming, Up and back, On the track.

The third system of the musical score. The lyrics are: 'there that we are go - ing, Blithe and gay In the May. with the wind that fol - lows, Up and down, From the town. mer - ry wheel a - thrum-ming, Up and back, On the track.'

## THE SNOW KING.

REBECCA B. FORESMAN.

HARVEY WORTHINGTON LOOMIS.

*Allegretto quasi Polka.**p.*

1. The  
2. He

Snow King's ve - ry bus - y. Be - cause he has a - greed To  
makes it of fine snow-flakes; The pat - tern is his own, Ex -

fur - nish all the flow - ers The cov - er - ing they need; Oh,  
act - ly how to measure it He knows, and he a - lone; With -

## THE SNOW KING.

yes, a bu - sy fel - low Is this same Win - ter King; A -  
out this fleec - y snow-quilt The flow'rs would sure - ly freeze, The

way up north he hur - ries, This cov - er - ing to bring,.....  
Snow King loves to shel - ter The flow'rs he nev - er sees,.....

..... This cov - er - ing to bring.  
..... The flow'rs he nev - er sees. >

## THE SUN-SHOWER.

Anon.

C. F. F.

*Andante con moto.*

1. Sparkling in the sun - light, Danc-ing on the hills, Tapping at my  
 2. Clouds are fly-ing swift - ly, Sun-light breaking through; Ev - 'ry thing is

*simile.*

window, Singing, sing-ing in the rills, Comes the pleasant sun - show'r  
 shin-ing, shin-ing, As with morn-ing dew; Fall - ing on the moun-tain

Like a glad sur-prise, While I gaze with won-der At the change-ful skies.  
 And the fer - tile plain, Giv - ing joy and gladness, Comes the gen-tle rain.

# THE STEEPLE-CHASE.

Text by H. W. L.  
*Prestissimo.*

HARVEY WORTHINGTON LOOMIS.

*mf*

1. Gal-lop, gal-lop, gal-lop, gal-lop—  
2. Gal-lop, gal-lop, gal-lop, gal-lop—

*mf*

*mf*

THIS ACCOMPANIMENT IF DESIRED.  
*Prestissimo.*

*mf*

*mf*

*mp*

*mf*

O-ver the hur-dles the hors-es go; Gal-lop, gal-lop, gal-lop, gal-lop—  
Hip,hip,hurrah for the steep-le-chase! Gal-lop, gal-lop, gal-lop, gal-lop—

*mp*

*mf*

*mp*

*mf*

## THE STEEPLE-CHASE.

*mp* *f*

Bon - ny the col - ors the Jock - eys show. Get up,..... get-up,..... get-  
 O what a show-ing of speed and grace! Hur-rah,..... hur-rah,..... hur-

*mp* *f*

*mp* *f*

*cresc.*

up,..... get - up!..... My horse,..... my  
 rah,..... hur - rah!..... My horse,..... my

*cresc.*

*cresc.*

# THE STEEPLE-CHASE.

27

horse!..... He is go - ing a - pace;..... He is win - ning the  
horse!..... They are cheering for him;..... He has won with a

*mf*

*ff*

*molto cresc.*

*ff*

*ff*

1

2

race, get - up!  
vim, hur - - - - - rah!.....

*mf*

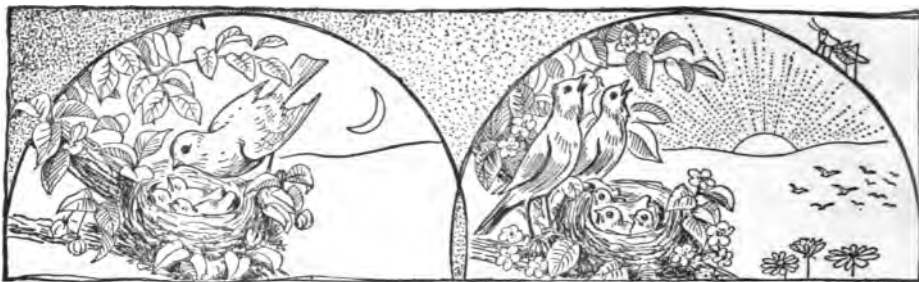
*sffz*

*ff sfz*

*mf*

*ff sfz*





# GOOD-NIGHT AND GOOD-MORNING.

A. M. S.

M. E. D. A.

1. Sleep, lit - tle birds,—Good -

*Andantino.*

*legato.*

*p ben legato.*

night. Safe in the nest, Swung soft to rest,

GOOD-NIGHT AND GOOD-MORNING.

29

Musical score for the first system. The vocal line (treble clef) contains the lyrics "Sleep, lit - tle birds, Good - night!". The piano accompaniment (grand staff) begins with a piano (*pp*) dynamic and includes a *rall.* (rallentando) marking. The melody is simple and melodic, with the piano part providing harmonic support.

Musical score for the second system. The tempo is marked *Allegro.* The vocal line (treble clef) contains the lyrics "2. Wake, lit - tle birds,— With light! Hear how the breeze". The piano accompaniment (grand staff) begins with a mezzo-forte (*mf*) dynamic. The tempo is marked *Allegro.* The melody is more active and rhythmic than the first system, with the piano part providing harmonic support.

Musical score for the third system. The vocal line (treble clef) contains the lyrics "Calls through the trees! Wake, lit - tle birds,— With light!". The piano accompaniment (grand staff) begins with a forte (*f*) dynamic. The tempo is marked *f*. The melody is more active and rhythmic than the second system, with the piano part providing harmonic support.

## THE LAMB.

WILLIAM BLAKE.

HARVEY WORTHINGTON LOOMIS.

*Allegretto semplice.**p a tempo.*

1. Lit - tle lamb, who made thee?  
2. Lit - tle lamb, I'll tell thee;

*mp* *poco rit.* *p a tempo.*

*mp*

Dost thou know who made thee— Gave thee life and bade thee feed  
Lit - tle lamb, I'll tell thee: He is call - ed by thy name,

*mp*

*p* *mp*

By the stream, and o'er the mead; Gave thee clothing of de-light— Soft-est clothing,  
For He calls Him-self a Lamb. He is meek, and He is mild; He be-came a

*p* *mp*

# THE LAMB.

31

wool-ly bright; Gave thee such a ten-der voice, Mak-ing all the  
lit-tle Child. I a child and thou a lamb, We are call-ed

*mf*

*poco rit.* *mp a tempo.* *pp* *rall. espress.*

world re-joice? Lit-tle lamb, who made thee? Dost thou know who  
by His Name. Lit-tle lamb, God bless thee! Lit-tle lamb, God

*poco rit.* *delicato e ben legato.* *p a tempo.* *rall. espress.*

made bless thee?.....  
bless thee!.....

*pp ten.* *do.* *ppp*

## SMILES AND FROWNS.

C. F. F.

*Andante tranquillo.*

1. If I knew the box where the smiles are kept, No mat - ter how large the  
 2. If I knew a box which was large e - nough To hold all the frowns I

The first system of the musical score is in G major (one sharp) and 6/8 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5, then a half note G5, and continues with a descending eighth-note scale: F#5, E5, D5, C5, B4, A4, G4.

key, . . . Or strong the box, I would try so hard, It would  
 meet, . . I'd like to gath - er them ev - 'ry one, From

The second system continues the musical piece. The piano accompaniment remains consistent with the first system. The vocal melody continues with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5, then a half note G5, and continues with a descending eighth-note scale: F#5, E5, D5, C5, B4, A4, G4.

o - pen, I know for me, for me; It would o - pen, I know, for  
 nur - se - ry, school and street, and street, From nur - se - ry, school and

The third system concludes the musical piece. The piano accompaniment remains consistent with the first system. The vocal melody continues with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5, then a half note G5, and continues with a descending eighth-note scale: F#5, E5, D5, C5, B4, A4, G4.

## SMILES AND FROWNS.

me. . . Then o - ver the land and sea broad-cast I would  
street. . . Then fold - ing and hold - ing, I'd pack them in, And,

The first system of musical notation for the song 'SMILES AND FROWNS.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music is in 4/4 time. The vocal line begins with a half note 'me.' followed by a quarter rest, then a series of eighth and quarter notes for the rest of the phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

scat - ter the smiles to play, . . . That the chil - dren's fa - ces might  
turn - ing the mon - ster key, . . . I'd hire a gi - ant to

The second system of musical notation. The vocal line continues with a half note 'scat - ter' followed by a quarter rest, then eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern. A 'rit.' (ritardando) marking is placed above the vocal line at the end of the system.

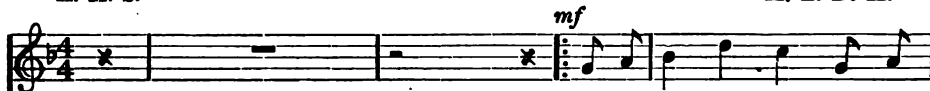
hold them fast, For man - y and man - y a day. . .  
drop the box To the depths of the deep - est sea. . .

The third system of musical notation. The vocal line begins with a half note 'hold' followed by a quarter rest, then eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern. A 'rit.' (ritardando) marking is placed below the piano accompaniment at the end of the system.

## MY MANDARIN.

A. M. S.

M. E. D. A.



1. On my man - tel shelf, Where my
2. If I'm grave and sad, Then he
3. You could nev - er rouse In his
4. How I wish he'd frown And, for
5. So I put him back By the



vas - es are, If you look, you'll spy By the peach-blow jar The  
 seems to say, "Come, it's not so bad; Wait an - oth - er day!" For the  
 breast ill - will, For he smiles and bows And keeps bow - ing still,—Such a  
 once, say "No!" If I take him down And . tell him so, Why he  
 peach-blow jar, And I think, "A - lack! How . ma - ny there are Who



# MY MANDARIN.

35

*cres.*

quaint - est, queer - est, strang - est elf That ev - er sat On a  
wis - est, mer - ri - est, kind - est elf Is that man - da - rin On my  
gay, po - lite, sweet - tem - pered elf Is the man - da - rin On my  
quite a - grees, this cu - rious elf And smiles and bows At the  
can't say no, like my queer old elf That is nod - ding "yes" On my

*legato.*

*cres.*

## *p* REFRAIN.

man - tel shelf. And he's nod - nod - nod - ding With a cheer - ful grin, Al - ways

nod - nod - nod - ding Is my man - da - rin. . . .



## THE SQUIRREL'S ANSWER.

A. M. S.

M. E. D. A.



*Virace.*

1. "Lit - tle squir - rel

*pp* *mf*

in the tree, Won't you come and

play with me?" "Lit - tle boy, you

The musical score is written for three staves (treble, alto, and bass clefs) in G major (one sharp). It includes dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics are interspersed between the staves.

# THE SQUIRREL'S ANSWER.

37

are too slow; You can't fol - low where I go."

*ritard.*

2. "Lit - tle squir - rel, come and eat; See, these nuts are sound and sweet."

"Lit - tle boy, just wait for me! I am com - ing down the tree."

## A BARNYARD PUZZLE.

CHARLES BATTELL LOOMIS.

HARVEY WORTHINGTON LOOMIS.

*Moderato.* *jokingly.* *mp*

Cluck, cluck, cluck, cluck, c'dah - cut ! One of my hens is

brown, With brown-y, down - y legs, And in her box she

*legato.* *legato cres.* *p*

nest-les down And lays the whit-est eggs ! cluck, cluck, cluck, cluck, c'dah-cut !

## A BARNYARD PUZZLE.

*p* *mf* *p*

One of my hens is white, With might-y, white-y legs! And

*mp* *legato.* *legato. cres.*

*f*

in her box she cud-dles tight, And lays the brownest eggs! Cluck, cluck, cluck, cluck,

*fz* *f*

*f* *mp*

c'dah-cut! Why does the brown lay white— And why does the white lay

*f* *mf* *mp*

## A BARNYARD PUZZLE.

brown? Come, think me up the an - swer right, And write the an - swer

down. Cluck, cluck, cluck, cluck, c'dah-cut! Cluck, cluck, cluck, cluck, c'dah-cut!

*fff sfz* *mf* *ff*

## THE PLAY OF THE WIND.

A. M. S.

C. F. F.

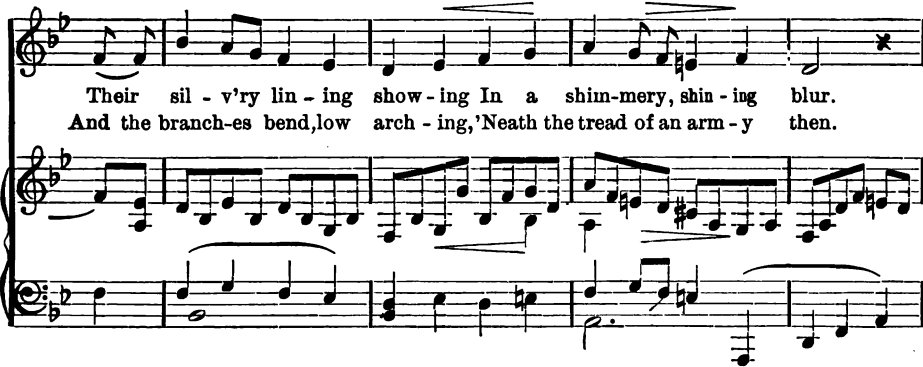
*Andante sostenuto.*

*mp*

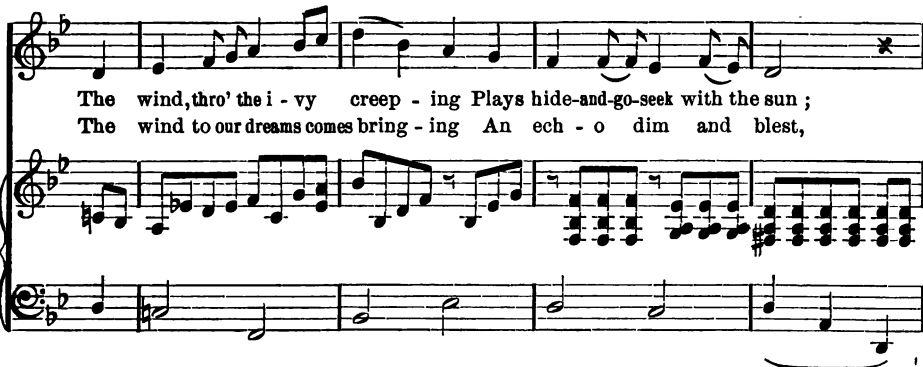
1. The wind, in the pop - lars blow - ing, Sets the gay lit - tle leaves a - stir,
2. The wind, thro' the great pines march - ing, Fills the for - est with mighty men,

*mp sempre ben legato.*

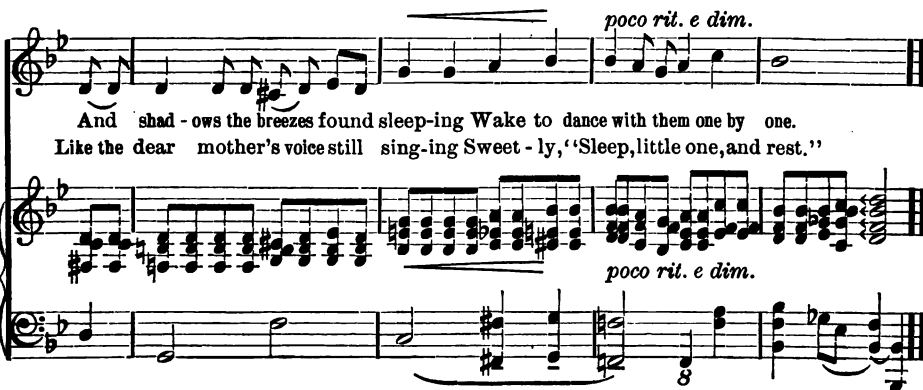
## THE PLAY OF THE WIND.



Their sil - v'ry lin - ing show - ing In a shin - mery, shin - ing blur.  
And the branch - es bend, low arch - ing, 'Neath the tread of an arm - y then.



The wind, thro' the i - vy creep - ing Plays hide-and-go-seek with the sun ;  
The wind to our dreams comes bring - ing An ech - o dim and blest,



*poco rit. e dim.*  
And shad - ows the breezes found sleep - ing Wake to dance with them one by one.  
Like the dear mother's voice still sing - ing Sweet - ly, "Sleep, little one, and rest."

*poco rit. e dim.*

## AUTOMOBILITY.

H. W. L.

HARVEY WORTHINGTON LOOMIS.

*Allegro.*

Piano introduction in G major, 2/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Vocal melody and piano accompaniment for the first verse. The vocal line is in G major, 2/4 time. The piano accompaniment provides a steady harmonic support. Dynamics include *p* (piano) and *mp* (mezzo-piano).

1. A - U - T - O - M - - - O - B - I - L - E! With  
 2. G - A - S - O - line; worse than Ker - o - sene! Why,  
 3. E - L - E - O - T - - - R - I, tri - ci - ty! O!

Piano accompaniment for the second verse. The music continues with a rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf cresc.* (mezzo-forte crescendo), *dim.* (diminuendo), and *mp* (mezzo-piano).

chuck, chuck, chuck, it glides so free, While toot, toot, toot, sounds near and far;  
 chuck, chuck, chuck, it's scarce - ly seen, When toot, toot, toot, —it's gone pell - mell;  
 chuck, chuck, chuck, I've count - ed three, Go toot, toot, toot, —my les - son's through.

## AUTOMOBILITY.

*f.* *mp*

Now I know the way To spell a mo - tor car!.....  
Road - ma - chines, I think, Are eas - y things to spell.....  
And, you see, I've spelled A horse - less car - riage too!.....

## THE MOTHER HEN.

OLD GERMAN TUNE.

H. W. L.

Har. by HARVEY WORTHINGTON LOOMIS.

*f* *Allegro giocoso.* *sfz* *sfz* *p*

1. Cluck, cluck, cluck, my old gray hen! I know she's laid an egg; She  
2. When she has a fam - i - ly She keeps them in the coop; And



## THE MOTHER HEN.

told the roos - ter so, and now He's stand - ing on one leg.  
pecks at me, if I come near, To see the down - y troop.

*mp*

This block contains the first system of the musical score. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal line. The piano part begins with a mezzo-piano (*mp*) dynamic.

*f* He does all the crow - ing; She can on - ly cluck.  
Roos - ter takes no no - tice — On - ly struts a - bout —

*mp rit.*

*mf* *mp rit.*

This block contains the second system of the musical score. The vocal melody continues with a forte (*f*) dynamic. The piano accompaniment features a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal line. The piano part includes a mezzo-piano (*mp*) dynamic and a *rit.* (ritardando) marking.

*p a tempo.* Poor old Ma - dam Ply - mouth Rock, I wish her all good luck!  
Does - n't e - ven feed his wife; O, he's a la - zy lout!

*p a tempo.*

This block contains the third system of the musical score. The vocal melody begins with a piano (*p*) dynamic and a *a tempo.* marking. The piano accompaniment also starts with a piano (*p*) dynamic and a *a tempo.* marking. The lyrics are written below the vocal line. The piano part includes a *a tempo.* marking.

## GOOD MORNING.

C. F. F.

1. A - wake and rub your cloud-ed eyes ! A - wake to greet the ros - y skies ; The  
 2. The East - ern sun in splen - dor glows, And dew - drops glis - ten on the rose ; The  
 3. The wak - ing world is fresh and fair, The stir of life is ev - 'ry - where ; All

swal - lows twit - ter with de - light, The lark soars high in warb - ling flight, The  
 pig - eons flut - ter coo - ing round, The woods are filled with sweet - est sound, The  
 things to heav'n their voi - ces raise, Come forth to join the song of praise, Come

lark soars high in warb - ling flight, As he wish - es you "good morn - ing."  
 woods are filled with sweet - est sound, And are wish - ing you "good morn - ing."  
 forth to join the song of praise, And to wish us all "good morn - ing."

## SONG OF THE TREES.

A. M. S.

C. F. F.

*Allegro non troppo.*

1. Where the lit - tle leaves are  
 2. In the jol - ly mist - y  
 3. Might - y oaks so strong and  
 4. In the fall when red and

*legato.*

*accel.*

call - ing,      Where the sum - mer sun - light's fall - ing,      O we'll  
 weath - er,      When it rains and shines to - geth - er,      Wil-lows  
 ten - der,      Ba - by birch - es young and slen - der,      Speak to  
 yel - low      Glow the ap - ples ripe and mel - low,      Brave with

*accel.*

fly, you and I, Laugh and fly, You and I, To the woods so green - ly  
 tell, all is well; Wil - lows know, South winds blow, Waving wil-lows green and  
 me cheer - i - ly; Whis - per low, As I go, Se - crets of the elm so  
 cheer, far and near, Hill-sides blaze In the haze, And the pret - ty leaves are

## SONG OF THE TREES.

*p meno mosso.*

grow - ing, Sun and shad - ow gai - ly show - ing, And we'll  
sway - ing; Where the A - pril winds are play - ing, Wav - ing  
state - ly. Sing - ing pines that stir se - date - ly, Sil - v'ry  
turn - ing; And I love the su - mach burn - ing When the

*p meno mosso.*

learn all they are know - ing. Tree - tops high, 'Gainst the  
wil - low - leaves are say - ing: "Look, my dear, Spring is  
ma - ples stand - ing straight - ly, - These, you know, Love me  
chest - nut's lore I'm learn - ing, But heigh - o With the

*mf*

*a tempo.*

sky, Wave and beck - on us to find them, you and I.  
here! 'Tis the mer - ry, mer - ry birth - time of the year."  
so That I learned to love them tru - ly long a - go.  
snow Comes the tree with Christ - mas ta - pers all a - glow!

*a tempo.*

## THE FIRE-ENGINE.

A. M. S.

C. F. F.

*f*

1. The fire - en - gine's com - ing! The fire - men are past!  
 2. The en - gine! The en - gine! Make way! Clear the track!

It's help and it's safe - ty they're bring - ing so fast!  
 The beau - ti - ful hors - es are gal - lop - ing back!

With a rush and a rum - ble, a clang and a roar,  
 Three cheers for the en - gine, the hors - es and men!

## THE FIRE-ENGINE.

*rit.* *più lento.*

They're gone in an in - stant! It's still as be - fore!  
They're com - ing! they've passed us! Now three cheers a - gain!

## WADING.

A. M. S.

C. F. F.

1. My pret - ty brook comes leap - ing From out the for - est cool,  
2. I wake it up a - plash - ing, Where brightest sun-beams stay,

And runs and laughs, then falls a - sleep - ing In my pool.  
And all the pret - ty rip - ples, flash - ing, Run a - way.



## THE APRIL RAIN.

A. M. S.

C. F. F.

*In waltz time.*

Lit - tle rills run - ning a - way By for - est and field and

town, Soft lit - tle riv - u - lets gay, Slip - ping the hill - side down, —

# APRIL RAIN.

51

Why do they rip-ple and run, . . Mer-ri - ly run and grow? .

The first system of the musical score for 'April Rain'. It features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'Why do they rip-ple and run, . . Mer-ri - ly run and grow? .'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Ask of the wind and the sun, . . Sure-ly the vi - o - lets know ;

The second system of the musical score. The vocal melody continues with the lyrics 'Ask of the wind and the sun, . . Sure-ly the vi - o - lets know ;'. The piano accompaniment continues with similar harmonic support. A 'cres.' (crescendo) marking is present above the vocal line and below the piano right hand.

Ask of the wind and the sun, . Sure-ly the vi - o - lets know. 'Tis the

The third system of the musical score. The vocal melody concludes with the lyrics 'Ask of the wind and the sun, . Sure-ly the vi - o - lets know. 'Tis the'. The piano accompaniment also concludes. Performance markings include 'f' (forte) at the start, 'rit.' (ritardando) for the vocal line, and 'a tempo.' (return to tempo) for the vocal line.



## APRIL RAIN.

Spring-time rain, and, by height and plain, It's melt-ing the win-ter snow. .

The musical score for 'April Rain' is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The voice part consists of a single line of music with lyrics. The piano accompaniment is written for the right and left hands, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

## A STRIKING STORY.

REBECCA B. FORESMAN.

HARVEY WORTHINGTON LOOMIS.

*p Moderato.*

Cuck - oo, cuck - oo ! . Cuck - oo ! cuck - oo ! . A

cuck-oo in a clock once went To meet his for-est broth - ers ; He

The musical score for 'A Striking Story' is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a variety of textures, including chords, arpeggios, and melodic lines in both hands. Dynamics like 'p' (piano) and 'mp' (mezzo-piano) are indicated.

# A STRIKING STORY.

53

said: "I will not sing, be - cause I'm so un - like the oth - ers." Cuck-

*mf* *espress.* *p*

oo, cuck - oo! . Cuck - oo, cuck - oo! . They

begged a song, and all de - clared His voice quite to their lik - ing; Said

## A STRIKING STORY.

they: "Your like-ness to our-selves Is cer-tain-ly most strik-ing." Cuck-

*espress.*

*p*

*mf*

oo, cuck-oo! . Cuck-oo, cuck-oo! . Cuck-

*p*

oo, cuck-oo! . . Cuck-oo, cuck-oo! . .

*poco rallentando.*

*p*

## LONG AGO AND FAR AWAY.

A. M. S.

M. D. E. A.

1. Long a - go and far a - way . . Knights came  
 2. Far a - way and long a - go . . . Roamed the  
 3. "Long a - go"— and we to - day . . Should for -

*Andante con moto.*

rid - ing to the fray, Plumed and hel - met - ed,  
 min - strels to and fro, Harp on shoul - der,  
 get those knights so gay, Save for some old

*cres.*

bright and gay, Long a - go and far a - way.  
 plod - ding slow, Far a - way and long a - go.  
 min - strel's lay, Long a - go and far a - way.

*rit.*

*subito p*

*rit.*

## THEN AND NOW.

A. M. S.

C. F. F.

1. I'd much rath - er be a brave lit - tle girl, And  
 2. I'd much rath - er be a wide - a - wake boy, And

The first system of the musical score for 'Then and Now'. It features a vocal melody in G major (one sharp) and 6/8 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are printed below the vocal staff.

work and play and run, Than lean from a tower in a  
 ride and jump and climb, Than wear a gay coat and

The second system of the musical score. The vocal melody continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

silk - en gown, And fear ei - ther rain or sun.  
 feathers and lace, As they did in the old - en time.

The third and final system of the musical score. It concludes the piece with a final cadence in the vocal melody and piano accompaniment. The lyrics describe the contrast between modern and old-fashioned life.

## PLAYTIME.

A. M. S.

C. F. F.

*mf*

1. Woodpecker, drumming, Calls for his mate. When is she com-ing?  
2. Bird-ies fly o - ver, Hon-ey-bees hum; Down in the clo-ver

*Allegro.*

*mf*

*f*

Ah! she is late! Drum! drum! Bus-i-ly drum! Working the Spring day  
Come, children, come! Hum! hum! Cheer-i-ly hum! Hap-py the long day

*f*

*cres.* *rit.* *a tempo.*

through! Drum! drum! La-dy bird, come! Woodpecker's waiting for you.  
through! Come! come! Lit-tle ones, come! Summer is waiting for you.

*cres.* *rit.* *a tempo.*

## BUTTERCUPS AND DAISIES.

MARY HOWITT ( adapted ).

HARVEY WORTHINGTON LOOMIS.

*Allegretto piacevole.*

*p espress.*

- |                                      |                               |
|--------------------------------------|-------------------------------|
| 1. But - ter - cups and dai - sies,  | Oh ! the pret - ty flowers,   |
| 2. Lit - tle har - dy flow - ers,    | Like to chil - dren poor,     |
| 3. What to them is weath - er,       | What are storm - y showers?   |
| 4. Wel - come, yel - low flow - ers, | Wel - come, dai - sies white, |

*p*

*mp poco rit.*

Com - ing in the spring - time	Tell of sum - mer hours ;
Play - ing in the gar - den	By their moth - er's door ;
But - ter - cups and dai - sies	Are not hu - man flow'rs ;
Ye are to my spi - rit	Vis - ions of de - light ;

*mp poco rit.*

# BUTTERCUPS AND DAISIES.

59

*a tempo. mp*

When the trees are ver - dant In the sun - ny air,  
Glow - ing in the breez - es, Stand - ing strong and bold,  
He who gave them hard - ship And a life of care  
Com - ing in the spring - time, Sum - mer they fore - tell.

*a tempo. mp*

*p* But - ter - cups and dai - sies *pp rit.* Spring up ev - 'ry - where,  
Fear - ing not, nor car - ing— For they are not cold,  
Gave them strength so stur - dy All their loads to bear,  
They were made by Him who Do - eth all things well,

*rall. espress.*

*mf* But - ter - cups and dai - sies *p* Spring up ev - 'ry - where. *pp*  
Fear - ing not, nor car - ing— For they are not cold.  
Gave them strength so stur - dy All their loads to bear.  
They were made by Him who Do - eth all things well.

*mp rall.*

*mf*

*p*

*pp*



## MEMORIAL DAY.

A. M. S.

C. F. F.

*Andante sostenuto.*

*pp*

The piano introduction is in G major, 4/4 time. It begins with a treble staff containing a whole rest. The bass staff features a series of chords and single notes, starting with a half note G, followed by a half note D, and then a half note G. The tempo is marked *Andante sostenuto* and the dynamics are *pp* (pianissimo).

*mf*

Sing, lit - tle chil - dren, sing ! O sing, lit - tle chil-dren, sing.

*mf*

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The tempo remains *Andante sostenuto*. The dynamics are *mf* (mezzo-forte). The lyrics are "Sing, lit - tle chil - dren, sing ! O sing, lit - tle chil-dren, sing."

*cres.*

Blos - soms the fair - est, Buds that are rar - est Bring, lit - tle chil - dren,

*cres.*

The second line of the song continues the vocal melody and piano accompaniment. The tempo remains *Andante sostenuto*. The dynamics are *cres.* (crescendo). The lyrics are "Blos - soms the fair - est, Buds that are rar - est Bring, lit - tle chil - dren,".

## MEMORIAL DAY.

*S: mp con esp.*

bring! 1. Sing of the brave who lov'd us well; Clear and strong let the  
 2. Sing of the land they died to save; Sing of the glo - ri - ous  
 3. Blossoms of deeds that are brave and true, Hon - est deeds that a

*S: mp con esp.*

*cres.*

cho - rus swell, — The tale of our Coun - try's he - roes tell, Of  
 gift they gave; And raise the flag where its folds may wave In the  
 child may do, And buds of prom - ise that blos - som, too, In

*cres.*

*dim. e rit.*

hearts that ached and of lads that fell.  
 May-time air o'er each grass - y grave.  
 loy - al cour - age the long years through.

*dim. e rit.* *p* *ril.*

## MEMORIAL DAY.

REFRAIN. *f a tempo.*

Sing, lit - tle chil-dren, sing, Sing, lit - tle chil-dren, sing!

*f a tempo.*

*rit.* *D.S. or D.C.*

Blos-soms the fair-est, Buds that are rar - est, Bring, lit - tle chil-dren, bring!

*D.S. or D.C.*

*rit.*

## THE THISTLEDOWN.

JENNIE M. YOUNGS.

HARVEY WORTHINGTON LOOMIS.

*p Allegretto.*

A - cross from the hill, So air - y, so still, A this - tle-down

*f* *mp*

# THE THISTLEDOWN.

63

*mp*

poised on my low win-dow - sill; "Ah! whith - er a - way, Sweet

*mp*

this - tle, I pray?" "The Earth-Moth-er called, but I know not my way, I

*poco rit.* *a tempo. p*

know not, I know not my way. . . . So wait - ing her will, I

*poco rit.* *a tempo. p*

## THE THISTLEDOWN.

*cres.* *poco rit.* *a tempo.*

trem - ble and thrill; I know not what pur - pose I'm called to ful - fil." But

*cres.* *poco rit.* *a tempo.*

*dolce.*

ere I could say "Then stay with me, stay!" The wind bro't a mes - sage, the

*p* *mp*

*rall.* *pp*

wind brought a mes - sage, and bore her a - way, a - way. . .

*tr. (a piacere.)* *rall.* *pp*

## MY BABY.

A. M. S.

C. F. F.

*Allegretto.*

1. Ev - 'ry - bod - y's hap - py, Ev - 'ry - bod - y's gay, Just to see my  
 2. Jim - mie on the wag - on, Jake that owns the stand, Watch to see my  
 3. Ba - by holds his arms out, "Ba - by— Up!" he cries, And the big po -

ba - by Com - ing down the way! There's a fun - ny fel - low  
 ba - by Wave his lit - tle hand. Then there's our po - lice - man,  
 lice - man Jumps him to the skies. Ev - 'ry - bod - y's smil - ing,

At the cor - ner store, "Hel - lo, Colo - nel!" says he, When we pass the door.  
 Big and blue and kind, "Did you steal him, John - ny? Well, that's quite a find!"  
 Ev - 'ry - bod - y's gay, Just to see my ba - by Com - ing down the way!

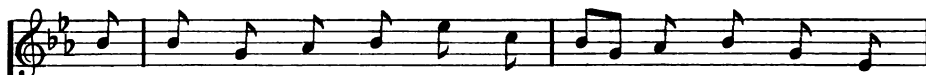
ASLEEP.

**A. M. S.**

**C. F. F.**

*Allegretto.*

*pp quasi staccato.*



1. The cov - ers lie soft on his lit - tle bed, And he's  
2. His lit - tle "gold cent" in his lit - tle hand ! And he's



sound     a - sleep—sound     a - sleep!     His     lit - tle     arm     is  
sound     a - sleep—sound     a - sleep!     He     won't need that in the



## ASLEEP.

o - ver his head, And he's sound—sound a - sleep.  
Lul - la - by - Land, For he's sound—sound a - sleep.

## REFRAIN.

"Hush," says Grandma, "Step soft - ly, dear, Ba - by has gone to sleep.

Hush! be care - ful!" O nev - er fear! Still as a mouse we'll creep.

*ppp*



## A SUMMER CHORUS.

A. M. S.

C. F. F.



1. Bum-ble-bees buzz-ing the live - long day!      What do they  
2. Shrill lit-tle tree-toad, croak-y old frog,      Tun-ing up



say, dear, what do they say?      Crick-ets and ka-ty-dids down in the  
brave-ly there on his log;      Lit-tle baa-lambs that call . and



grass,      Humming-birds dip-ping to dai-sies they pass;  
bleat,      Lo-custs that drone in the noon-day (Omit . . . ) heat;



# A SUMMER CHORUS.

69.

*mf*

3. Breez - es that laugh as they fly thro' the trees,— What are they

*mf*

*mp rit.* *f a tempo.*

say - ing? Tell me, tell me, please! Croaking or hum - ming, it's

*legato.*  
*mp rit.* *f a tempo.*

*rit.*

all one song: "Sum - mer and sun - light to us . be - long!"

*rit.*

## IN THE TUB.

A. M. S.

C. F. F.

*mf*

1. What a night - y splashing! What a  
2. Feet and hands are fly - ing, Ro - sy

*Allegretto scherzando.*

*f* *mf*

hap - py shout! Hear the waves a - dash - ing,— What's the noise a - bout?  
face is wet! What's the ba - by try - ing? Quick, or he'll up - set!

REFRAIN.

O he's splash—splash—splash-ing, Ba - by in his tub! O he's

## IN THE TUB.

splash—splash—splashing, Just a splash—splash—splashing, For a good hard rub.

The musical score for 'IN THE TUB.' is written in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line consists of eighth and quarter notes, with lyrics 'splash—splash—splashing, Just a splash—splash—splashing, For a good hard rub.' The piano accompaniment includes chords and a rhythmic bass line.

## MAMA CAN'T FOOL ME.

A. M. S.

C. F. F.

The musical score for 'MAMA CAN'T FOOL ME.' is written in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and a rhythmic bass line.

1. O Tom-my says his ba-by Is a ni-cer one than mine;  
 2. Her hair is just as yel-low As her eyes are soft and brown;  
 3. Now Ma-ma says that Wil-lie Is as cun-ning as can be,

The musical score for 'MAMA CAN'T FOOL ME.' continues with three verses of lyrics. The vocal melody and piano accompaniment are consistent with the previous section.

## MAMA CAN'T FOOL ME.

He's nev - er seen mine, may - be, Or he'd not think his so fine!  
 Now tell me—could a fel - low Find her e - qual in the town?  
 And I'm the one that's sil - ly, But . . Ma - ma can't fool me!

The first system of the musical score for 'MAMA CAN'T FOOL ME.' It features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are written below the vocal line.

He's nev - er seen her lash - es And her great, dark, shin - ing eyes,  
 But Tom-my's al - most sil - ly A - bout "big, blue spark - ling eyes,"  
 I know she thinks our ba - by Is the ni - cest of them all.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Just glad and sad in flash - es— All so grave and sweet and wise.  
 And his "pret - ty" ba - by Wil - lie, (Not so "pret - ty" when it cries!)  
 So will you—I'll show you, may - be! Look! a - sleep there on the shawl!

The third system of the musical score. It concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are written below the vocal line.

## MERRY AND KNOWING AND WISE.

A. M. S.

*Allegretto.*

M. E. D. A.

*mf*

1. A mer - ry old rob - in Sang  
 2. A gay lit - tle squir - rel Frisked  
 3. A lit - tle white rab - bit Sat

*f* *mf*

*dim.*

up in a tree. "Ripe cher-ries!" he whist-led, "Come, come here and see!"  
 up in a tree. "Nuts are bet - ter," he chat-tered, "Just wait and you'll see!"  
 un - der a tree. "Grass is bet - ter than cher-ries; Come, nib - ble with me!"

*mf* *dim.*

O a mer - ry old rob - in was he!  
 O a know - ing young squir - rel was he!  
 O a wise lit - tle bun - ny was (Omit. . . . .) he! . . .

*f* 1 & 2 3

1 & 2 3

*f*



## DREAMS.

A. M. S.

C. F. F.

*Andante.*

*mp* *sempre legato.*

The first system of the musical score is in 6/8 time, with a key signature of two sharps (F# and C#). It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante' and the dynamics are 'mp' (mezzo-piano) and 'sempre legato'.

*p*

1. There's a sleep - y old moon in the  
2. In the old . . moon's head there are

*p*

The second system of the musical score continues the melody and bass line. It includes two verses of lyrics. The dynamics are marked 'p' (piano). The melody is in the right hand, and the bass line is in the left hand.

# DREAMS.

75

far - a - way west, And a sleep - y wee girl close  
strange moon dreams, For the winds rock its cloud - y

The first system of the musical score for 'DREAMS.' consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'far - a - way west, And a sleep - y wee girl close' on the first line and 'strange moon dreams, For the winds rock its cloud - y' on the second line. The middle staff is the right-hand piano accompaniment, also in treble clef, and the bottom staff is the left-hand piano accompaniment, in bass clef. Both piano parts are in the same key signature and feature a simple harmonic accompaniment.

by ; And the sleep - y old moon's in its  
nest ; But my lit - tle one sleeps so

The second system of the musical score continues the melody and accompaniment. The vocal line has the lyrics 'by ; And the sleep - y old moon's in its' on the first line and 'nest ; But my lit - tle one sleeps so' on the second line. The piano accompaniment continues with the same harmonic structure.

*poco rit.*  
cloud - y nest, And my girl in her cra - dle high. . .  
sound, it seems That no one her dreams has guessed. . .

*poco rit.*

The third system of the musical score concludes the piece. It begins with the tempo marking '*poco rit.*' above the vocal staff. The vocal line has the lyrics 'cloud - y nest, And my girl in her cra - dle high. . .' on the first line and 'sound, it seems That no one her dreams has guessed. . .' on the second line. The piano accompaniment also features the '*poco rit.*' marking. The system ends with a double bar line.



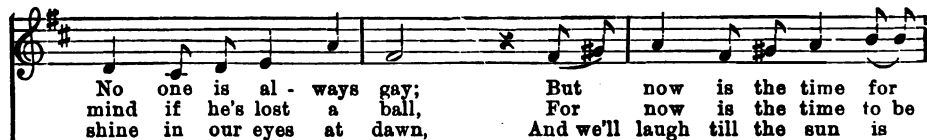
# THANKSGIVING DAY.

A. M. S.

C. F. F.

*Moderato.*

1. There may be a time for sad - ness,  
 2. Who'll cry for a bro - ken dol - ly, Or  
 3. We'll laugh when the sun comes creep - ing To

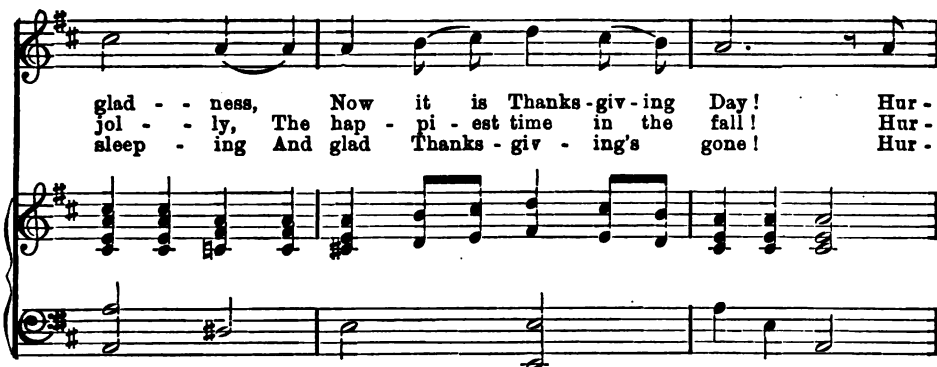


No one is al - ways gay; But now is the time for  
 mind if he's lost a ball, For now is the time to be  
 shine in our eyes at dawn, And we'll laugh till the sun is

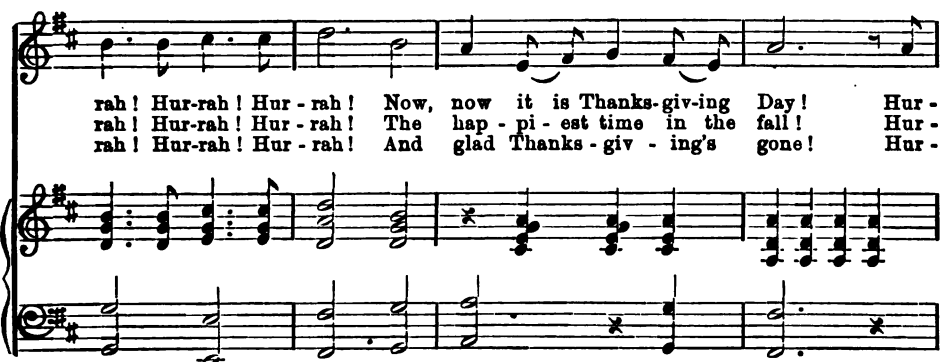


# THANKSGIVING DAY.

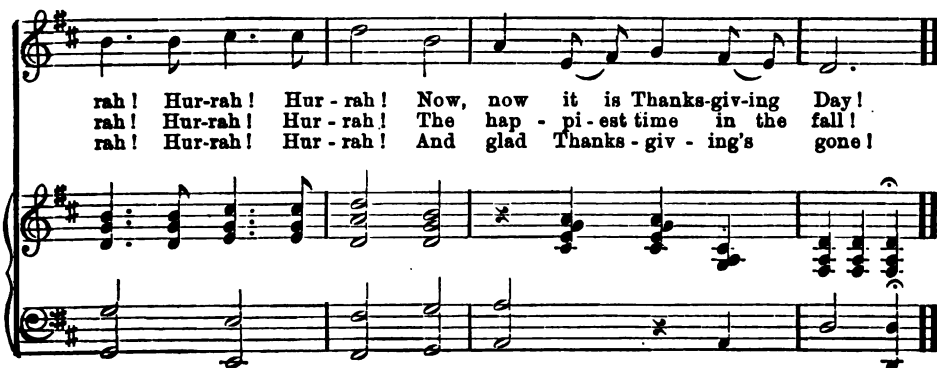
77



glad - - ness, Now it is Thanks-giv-ing Day! Hur -  
 jol - - ly, The hap - pi - est time in the fall! Hur -  
 sleep - ing And glad Thanks - giv - ing's gone! Hur -



rah! Hur-rah! Hur-rah! Now, now it is Thanks-giv-ing Day! Hur -  
 rah! Hur-rah! Hur-rah! The hap - pi - est time in the fall! Hur -  
 rah! Hur-rah! Hur-rah! And glad Thanks - giv - ing's gone! Hur -



rah! Hur-rah! Hur-rah! Now, now it is Thanks-giv-ing Day!  
 rah! Hur-rah! Hur-rah! The hap - pi - est time in the fall!  
 rah! Hur-rah! Hur-rah! And glad Thanks - giv - ing's gone!



## WATCHING FOR SANTA CLAUS.

A. M. S.

C. F. F.

*Moderato.*

1. A.... long, long time I lay a - wake, List - 'ning, list - 'ning  
 2. But... some - way, O, I missed.. him, List - 'ning, list - 'ning  
 3. But I know I heard a tin - - gle, Ling - a - ling, ling - a - ling,

so! I meant dear San - ta Claus to take Me with him 'cross the snow.  
 so! And I nev - er e - ven kissed him, Nor rode a - cross the snow.  
 so! And I know it was the jin - gle Of his bells a - cross the snow.

# WATCHING FOR SANTA CLAUS.

79

## REFRAIN.

1st & 2d STANZA,  
With a jin - gle, jin - gle, jin - gle, Jin - gle 'cross the  
2d STANZA,  
With a tin - gle, tin - gle, tin - gle, Tin - gle 'cross the

snow! And a jin - gle, jin - gle, jin - gle, And a  
snow! And a tin - gle, etc.

jin - gle, jin - gle, jin - gle, I was sure he'd let me go.

## MERRY CHRISTMAS.

A. M. S.

C. F. F.

*Vivace.*

1. The sun - shine spar - kles on the snow, The air is bright and  
 2. The Christ-mas winds are gay and free, The Christ-mas nights are

clear,... For win - ter days are here,... And Christmas time is  
 fair;.... There's Christmas in the air,.... There's Christmas ev - ery-

near;... From sun - rise to the sun - set glow, This is the song we  
 where:... The Christmas stars shine wondrous - ly, It's Christmas e - ven

# MERRY CHRISTMAS.

81

hear:— At Christmas time, at Christmas time, This is the song we  
there.... It's Christmas time, it's Christmas time, It's Christmas ev - 'ry -

The first system of the musical score for 'Merry Christmas'. It features a vocal line in G major (one sharp) and 4/4 time. The lyrics are: 'hear:— At Christmas time, at Christmas time, This is the song we there.... It's Christmas time, it's Christmas time, It's Christmas ev - 'ry -'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

## REFRAIN.

GIRLS.

BOYS.

hear! where! } Mer - ry Christ - mas! Mer - ry Chist - mas!

The second system of the musical score, which is the beginning of the refrain. It is divided into parts for GIRLS and BOYS. The lyrics are: 'hear! where! } Mer - ry Christ - mas! Mer - ry Chist - mas!'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

GIRLS.

BOYS.

Hark! the bells are ring - ing! Hear the chil - dren sing - ing!

The third system of the musical score, continuing the refrain. It is divided into parts for GIRLS and BOYS. The lyrics are: 'Hark! the bells are ring - ing! Hear the chil - dren sing - ing!'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

## MERRY CHRISTMAS.

GIRLS. GIRLS.

Mer - ry Christ - mas! BOYS. Mer - - ry Christ - mas!

Mer - ry, mer - ry Christ-mas, And a glad new year!

## THE HOLLY.

A. M. S. C. F. F.

*Con spirito.*

1. The hol - ly, the hol - ly,  
2. Some sing - ers are prais - ing

# THE HOLLY.

83

So gloss - y and green, Sharp thorns, and such jol - ly Red ber - ries be - tween!  
The mis - tle - toe pale; Our song we are rais - ing, The hol - ly to hail!

The first system of the musical score for 'The Holly'. It features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are: 'So gloss - y and green, Sharp thorns, and such jol - ly Red ber - ries be - tween! The mis - tle - toe pale; Our song we are rais - ing, The hol - ly to hail!'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some single notes.

## REFRAIN.

A song for the hol - ly, A gay roun - de - lay, Sing, sing for the hol - ly,

The second system of the musical score, which is the beginning of the refrain. It continues with the same vocal melody and piano accompaniment. The lyrics are: 'A song for the hol - ly, A gay roun - de - lay, Sing, sing for the hol - ly,'.

A mad - ri - gal jol - ly; Sing, sing for the hol - ly, Come, sing as we play!

The third system of the musical score, continuing the refrain. It features the same vocal melody and piano accompaniment. The lyrics are: 'A mad - ri - gal jol - ly; Sing, sing for the hol - ly, Come, sing as we play!'. The system ends with a double bar line.



## THANKSGIVING'S COMING.

A. M. S.

C. F. F.

1. Thanksgiving's coming! Thanksgiving's here!  
2. All the world cheery,—No one must grieve;

*ritard. a tempo.*

Singing and humming,—Ho-liday's near!—Children are skipping—Who minds the rule?—  
Laugh then, my dearie, Thanksgiving eve! Lit-tle ones danc-ing—Who minds the rule?—

Skipping and trip-ping, Tripping and skip-ping Out of the school!....  
Danc-ing and prancing, Prancing and danc-ing Out of the school!....

## AMERICA.

SAMUEL FRANCIS SMITH, D. D.

H. CAREY

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee— Land of the no - ble free—  
 3. Let mus - ic swell the breeze, And ring from all the trees  
 4. Our Fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills. Thy woods and  
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that  
 To Thee we sing: Long may our land be bright With free-dom's

pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by Thy might, Great God, our King!

## COLUMBIA, THE GEM OF THE OCEAN.

D. T. SHAW.

1. O Co - lum - bia! the gem of the o - cean, The  
 2. When... war winged its wide des - o - la - tion, And  
 3. The..... Un - ion, the Un - ion for - ev - er, Our

The first system of the musical score, featuring a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are arranged in three lines, corresponding to the three parts of the song.

home of the brave and the free, The shrine of each pa - triot's de -  
 threat - ened the land to de - form, The ark then of freedom's foun -  
 glo - ri - ous na - tion's sweet hymn, May the wreathes it has won nev - er

The second system of the musical score, continuing the vocal melody and piano accompaniment. The lyrics are arranged in three lines, corresponding to the three parts of the song.

vo - tion, A world of - fers hom - age to thee. Thy  
 da - tion, Co - lum - bia rode safe through the storm; With her  
 with - er, Nor the star of its glo - ry grow dim. May the

The third system of the musical score, concluding the vocal melody and piano accompaniment. The lyrics are arranged in three lines, corresponding to the three parts of the song.

man - dates make he - roes as - sem - ble, When  
gar - lands of vic - t'ry a - round her, When so  
serv - ice u - nit - ed ne'er sev - er, But.....

lib - er - ty's form stands in view, Thy ban - ners make tyr - an - ny  
proud - ly she bore her brave crew, With her flag proud - ly float - ing be -  
they to their col - ors prove true! The.... Ar - my and Na - vy for -

trem - ble, When borne by the Red, White, and Blue.  
fore her, The boast of the Red, White, and Blue.  
ev - er, Three cheers for the Red, White, and Blue.

## COLUMBIA, THE GEM OF THE OCEAN.

## REFRAIN.

When borne by the Red, White, and Blue,      When borne by the Red, White, and  
The boast of the Red, White, and Blue,      The boast of the Red, White, and  
Three cheers for the Red, White, and Blue,      Three cheers for the Red, White, and

Blue,            Thy...    ban - ners make tyr - an - ny trem - ble,  
Blue,            With her    flag proud - ly float - ing be - fore her.  
Blue,            The....    Ar - my    and Na - vy for - ev - er,

When    borne    by    the    Red,    White,    and    Blue.....  
The    boast    of    the    Red,    White,    and    Blue.....  
Three    cheers    for    the    Red,    White,    and    Blue.....

## HAIL, COLUMBIA!

J. HOPKINSON.

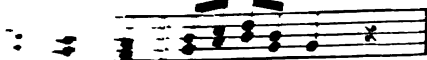
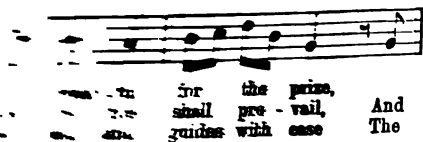
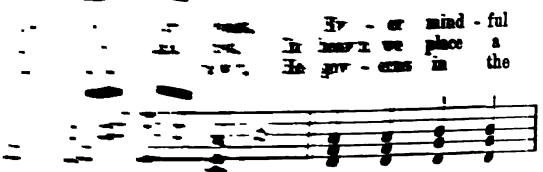
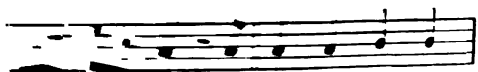
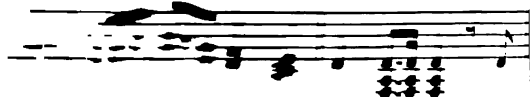
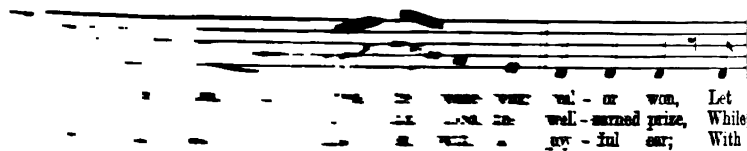
"THE PRESIDENT'S MARCH."

1. Hail, Co - lum - bia! hap - py land! Hail! ye he - roes,  
 2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -  
 3. Sound, sound the trump of fame! Let..... Wash - ing -

heav'n - born band; Who fought and bled in free - dom's cause, Who  
 fend your shore; Let no rude foe with im - pious hand, Let  
 ton's great name Ring through the world with loud ap - plause, Ring

fought and bled in free - dom's cause, And when the storm of  
 no rude foe with im - pious hand In - vade the shrine where  
 through the world with loud ap - plause, Let ev - 'ry clime to

# THE CONTEST



# HAIL, COLUMBIA!

91

## REFRAIN.

Let its al - tar reach the skies.  
 ev - 'ry scheme of bond - age fail.  
 hap - pier times of hon - est peace. } Firm, u - nit - ed,

let us be, Rallying round our lib - er - ty! As a band of

broth - ers joined, Peace and safe - ty we shall find.



## GOD EVER GLORIOUS.

S. F. SMITH, D.D.  
*Maestoso.*

A. LVOFF.

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions, Wav - ing the  
2. Still may Thy bless - ing rest, Fa - ther most ho - ly, Ov - er each

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody on a single staff and a piano accompaniment on grand staff (treble and bass staves). The lyrics are written below the vocal staff.

ban - ner of peace o'er the land; Thine is the vic - to - ry!  
moun - tain, nook, riv - er and shore; Sing hal - le - lu - jah forth,

The second system continues the melody and accompaniment. It includes a repeat sign in the vocal line and piano parts.

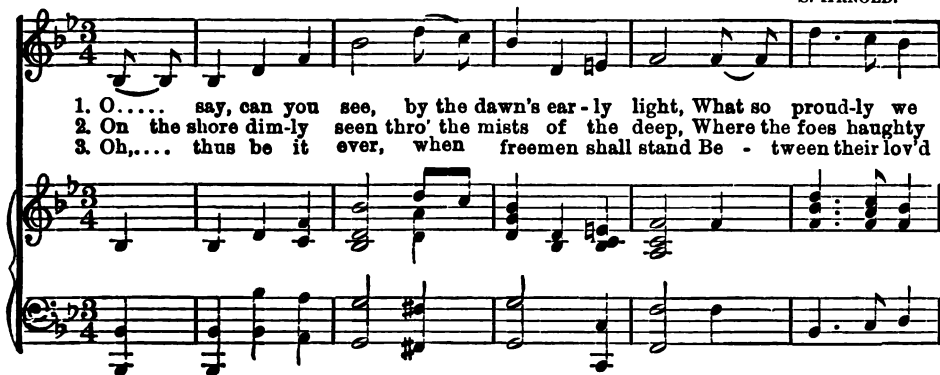
Thine the Sal - va - tion! Strong to de - liv - er, Own we Thy hand.  
Shout in ho - san - nas! God keep our coun - try Free ev - er - more!

The third system concludes the piece with a final cadence in both the vocal and piano parts.

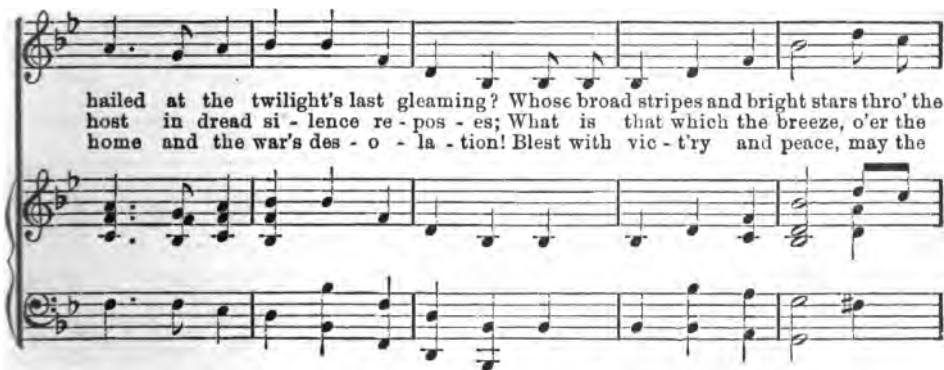
## THE STAR-SPANGLED BANNER.

F. S. KEY.

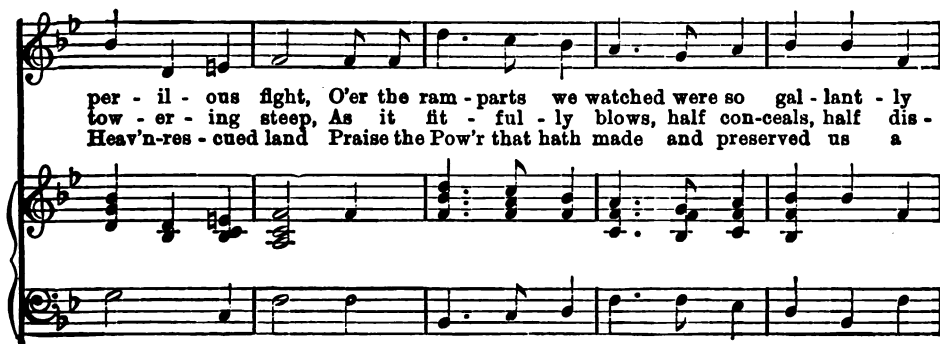
S. ARNOLD.



1. O..... say, can you see, by the dawn's ear-ly light, What so proud-ly we  
 2. On the shore dim-ly seen thro' the mists of the deep, Where the foes haughty  
 3. Oh,.... thus be it ever, when freemen shall stand Be - tween their lov'd



hailed at the twilight's last gleaming? Whose broad stripes and bright stars thro' the  
 host in dread si-lence re-pos-es; What is that which the breeze, o'er the  
 home and the war's des-o-la-tion! Blest with vic-t'ry and peace, may the



per-il-ous fight, O'er the ram-parts we watched were so gal-lant-ly  
 tow-er-ing steep, As it fit-ful-ly blows, half con-ceals, half dis-  
 Heav'n-res-cued land Praise the Pow'r that hath made and preserved us a

## THE STAR-SPANGLED BANNER.

stream-ing? And the rock-et's red glare, the bombs burst-ing in air,  
 clos-es? Now it catch-es the gleam, of the morning's first beam,  
 na-tion. Then... con-quer we must, when our cause it is just,

*rit.*  
 Gave.. proof thro' the night that our flag was still there.  
 In full glo-ry re-flect-ed now shines on the stream.  
 And.... this be our mot-to, "In God is our trust!"  
*rit.*

*a tempo.* *rit.*  
 O.... say, does that star-span-gled ban-ner yet wave,  
 'Tis the star-span-gled ban-ner, oh, long may it wave,  
 And the star-span-gled ban-ner in tri-umph shall wave,  
*a tempo.*

## THE STAR-SPANGLED BANNER.

O'er the land of the free, and the home of the brave.  
 O'er the land of the free, and the home of the brave.  
 While the land of the free is the home of the brave.

## O WORSHIP THE KING.

R. GRANT.

HAYDN.

1. O wor-ship the King all - glo - rious a - bove! O grate - ful - ly  
 2. His boun-ti - ful care what tongue can re - cite? It breathes in the

sing His power and His love,— Our Shield and De - fend - er, the,  
 air, it shines in the light, It streams from the hills, it de -

An-cient of Days, Pa - vil - ion'd in splendor, and gird - ed with praise.  
 scends to the plain, And sweetly dis - tils in the dew and the rain.

## HOLY, HOLY, HOLY.

R. HEBER.

DYKES.

1. Ho - ly, ho - ly, ho - ly ! Lord God Al - migh - ty !  
 2. Ho - ly, ho - ly, ho - ly ! all the saints a - dore Thee,  
 3. Ho - ly, ho - ly, ho - ly ! tho' the dark-ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee :  
 Cast - ing down their gold-en crowns a - round the glass - y sea ;  
 Though the eye of sin-ful man Thy glo - ry may not see,

Ho - ly, ho - ly, ho - ly ! mer - ci - ful and migh - ty !  
 Cher - u - blim and ser - a - phim fall - ing down be - fore Thee,  
 On - ly Thou art ho - ly, there is none be - side Thee,

All Thy works shall praise Thy name in earth, and sky, and sea.  
 Thou who wast, and art, and ev - er - more shalt be !  
 In - fi - nite in pow'r, in love, and pu - ri - ty !

## JERUSALEM THE GOLDEN.

J. M. NEALE, Tr.

EWING.

1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest,  
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,  
 3. There is the throne of Da - vid; And there, from care re - leased,

Be - neath thy con - tem - pla - tion Sink heart and voice op - pressed:  
 And bright with man - y an an - gel, And all the mar - tyr throng;  
 The shout of them that tri - umph, The song of them that feast;

I know not, O I know not What joys a - wait us there;  
 The Prince is ev - er in them, The day - light is se - rene;  
 And they who, with their Lead - er, Have con - quered in the fight,

What ra - dian - cy of glo - ry, What light be - yond com - pare.  
 The pas - tures of the bless - ed Are decked in glo - rious sheen.  
 For - ev - er and for - ev - er Are clad in robes of white.

## OUR FATHER.

C. F. F.

*Andante.*

The piano introduction is in B-flat major, 4/4 time, and marked Andante. It consists of two staves. The right hand features a flowing eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

*p*

"Our Fa - ther in Heav'n, We hal - low Thy name;

This system contains the first line of the hymn. The vocal melody is on a single staff, marked with a piano (*p*) dynamic. The piano accompaniment is on two staves, with the right hand playing a continuous eighth-note accompaniment and the left hand providing harmonic support with chords.

May Thy king - dom ho - ly On earth be the same.

This system contains the second line of the hymn. It follows the same musical structure as the first system, with a vocal melody and piano accompaniment in B-flat major, 4/4 time.

OUR FATHER.

99

*accel.*

O give to us dai - ly Our por - tion of bread,

*accel.*

For 'tis from Thy boun - ty That all must be fed.

For - give our trans - gres - sions, And teach us to know



## OUR FATHER.

*p* *rit.*.....

The hum - ble com - pas - sion That par - dons each foe:

*a tempo.*

Keep us from temp - ta - tion, From weak - ness, — and sin;

*a tempo.*

And Thine be the glo - ry For - ev - er. A - men."

## EASTER SONG.

C. F. F.

C. F. F.

*Andantino.*

The soft spring wind with gen - tle hand,

Has touched the ti - ny vio - let's bed,

And said, "Ye dream-ers o'er the land, a - wake!"

## EASTER SCNG.

*rit.*

And said, "Ye dream-ers o'er the land, a - wake! A - wake, pro-claim that

*pp* *a tempo.*

win-ter's dead, that win-ter's dead." A - wake! O bells of Eas - ter - tide, Peal

forth with loud and sil - v'ry tongue, Sing out the praise of Him who died,

## EASTER SONG.

*rit.* *a tempo.*

Our Lord, whose glo - rious reign's be-gun. Peal forth, O bell, sing on, O

bird, O'er sea and land, a - far and near, Let His glad tri-umph

*> rit.*

long be heard, Our Sav - iour, Lord, Re - deem - er dear.

*rit.*

## PRAISE TO THEE.

JOHN FAWCETT.

VON WEBER.

1. Praise to Thee, Thou great Cre-a - tor! Praise to Thee from ev - 'ry tongue,  
 2. For ten thou-sand bless - ings giv - en, For the hope of fu - ture joy,  
 3. Joy - - ful - ly on earth a - dore Him, Till in heav'n our song we raise;

Join, my soul, with ev - 'ry crea-ture, Join the u - ni - ver - sal song.  
 Sound His praise thro' earth and heav - en, Sound Je - ho - vah's praise on high.  
 Then en - rap - tured fall be - fore Him, Lost in won - der, love and praise.

## GLORIA.

C. F. F.

Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost; as it

## GLORIA.

was in the be-gin-ning, is now, and ev-er shall be, world without end, A - men.

## JUST FOR TODAY.

CANON WILBERFORCE.

C. F. F.

1. Lord, for to - mor - row and its needs, I do not pray:  
 2. Let me be slow to do my will, Prompt to o - bey:  
 3. Let me no wrong or i - dle word, Un - think - ing, say;  
 4. So for to - mor - row and its needs, I do not pray:

*molto legato.*

Keep me from taint or stain of sin, Just for to - day.  
 Let me be kind in word and deed, Just for to - day.  
 Set Thou a seal up - on my lips, Just for to - day.  
 But keep me, guide me, hold me, Lord, Just for to - day.

## ANGEL VOICES.

FRANCIS POTT.

ARTHUR SULLIVAN.

1. An - gel voic - es, ev - er sing - ing Round Thy throne of light;  
 2. Thou, who art be - yond the far - thest Mor - tal eye can scan,

An - gel harps, for ev - er ring - ing,  
 Can it be that Thou re - gard - est

Rest not day nor night. Thou - sands on - ly that  
 Songs of sin - ful man? Can we feel that

live to bless Thee And con - fess Thee, Lord of might.  
 Thou art near us, And wilt hear us? Yes, we can.

## O PARADISE.

F. W. FABER.

J. BARNBY.

1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest?  
 2. O Par - a - dise, O Par - a - dise, The world is grow - ing old;  
 3. O Par - a - dise, O Par - a - dise, I great - ly long to see

Who would not seek the hap - py land, Where they that love are blest;  
 Who would not be at rest and free, Where love is nev - er cold;  
 The spe - cial place my dear - est Lord In love pre - pares for me;

## REFRAIN. loy - al hearts and true

Where loy - - al hearts and true Stand ev - er in the light,

All rap - ture through and through, In God's most ho - ly sight!



# HOLY NIGHT.

J. MOHR.

J. BARNEY.

1. Ho - ly night! peace - ful night! Thro' the dark - ness  
2. Si - lent night! ho - liest night! Dark - ness flies, and

beams a light! . Ho - ly night! peace - ful night!  
all is light! . Si - lent night! ho - liest night!

Thro' the dark-ness beams a light, Thro' the dark-ness beams a light;  
Dark - ness flies, and all is light, Dark - ness flies, and all is light;

There where an - gels vig - ils keep O'er the Babe who, in si - lent sleep,  
Shep - herds hear the an - gels sing "Hal - le - lu - jah! hail the King!

## HOLY NIGHT.

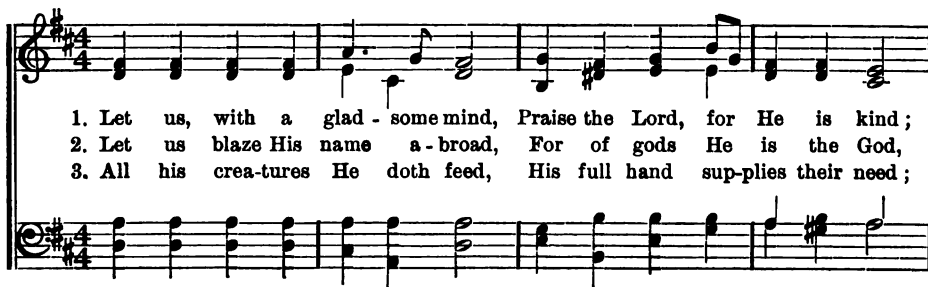


Rests in heav'n-ly peace, Rests in heav'n-ly peace.  
God our Lord is come, God our Lord is come."

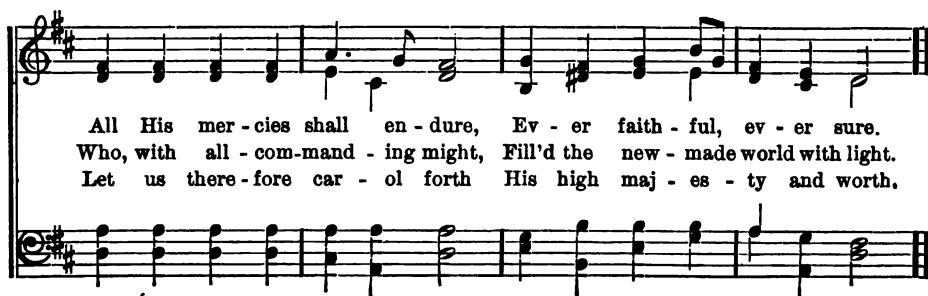
## PRAISE.

JOHN MILTON.

MOZART.



1. Let us, with a glad - some mind, Praise the Lord, for He is kind ;  
2. Let us blaze His name a - broad, For of gods He is the God,  
3. All his crea-tures He doth feed, His full hand sup-plies their need ;



All His mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.  
Who, with all - com-mand - ing might, Fill'd the new - made world with light.  
Let us there - fore car - ol forth His high maj - es - ty and worth.



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